

Bhavna Kakar
presents

LATITUDE 28

What Form Retains

Mayur Gupta



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From the Director's Desk:

As a gallery, we are often drawn to practices that do not seek attention through excess, but through insistence. Mayur's sculptures possess that rare quality of quiet authority. Over the years, I have come to value artists who remain committed to a language, who deepen it rather than abandon it for trend or spectacle. In *What Form Retains* geometry is not aesthetic decoration; it is a way of thinking, almost a moral position.

There is something profoundly reassuring in the way his forms hold themselves. They do not collapse under pressure; they absorb it. Having engaged with artists shaped by the pedagogical rigour of Baroda for decades, I recognise in Mayur's work that discipline of thought, where material, proportion, and equilibrium are inseparable. Yet beyond its intellectual clarity, what moves me personally is the stillness the work generates. In a time of acceleration, these sculptures insist on pause. They ask us to stand in front of them, to measure ourselves against axis and centre, to experience containment not as limitation but as strength.

At LATITUDE 28, we believe exhibitions must open a space for reflection rather than simply display objects. This exhibition does precisely that, it reminds us that form, when deeply considered, can hold memory, tension, and time.

— Bhavna Kakar

What Form Retains

What does form retain?

The question unfolds as an inquiry into persistence.

In Mayur Kailash Gupta's practice, form emerges through return. Certain configurations recur across years of making, carried forward through the body's memory of gesture. The sculptural act accumulates through repetition until movement settles into instinct. Familiar volumes reappear because the hand remembers their balance. Repetition acquires the cadence of rhythm. Gupta describes this process with disarming clarity. "While sculpting, I am not aware of what I am doing. Images come floating in my mind." The work begins in proximity to material. Recognition arrives later. Form surfaces through encounter. This orientation toward making carries the trace of an early intimacy with craft. As a child, Gupta observed his mother producing objects of use and adornment through patient acts of assembly and adjustment. These gestures belonged to the quiet continuum of everyday labour. Their imprint remained dormant before resurfacing in his sculptural practice.

What first appeared as intuition gradually disclosed a deeper continuity. Sculpture extended an inherited rhythm of handling matter, recalibrating weight, and returning to form. The hand learned through repetition before reflection intervened. Matter is approached as resistance and proposition. Bronze consolidates density and heat into compact mass. Stone yields slowly through pressure and duration. Wood introduces the directional insistence of grain. Sculpture unfolds through negotiation with gravity, density, and structural equilibrium. Surface retains the trace of labour. Mass gathers inward to stabilise form. Gupta's works carry this structural gravity. Volumes appear compact and self-contained, often organised along a latent axis that gathers weight toward a centre of balance. As Indrapramit Roy has observed, "His anchors are classical but he is not a classicist." The classical here signals a structural discipline rather than stylistic affiliation. It names a condition of coherence in which mass consolidates itself and holds.

Material continually alters the parameters of this negotiation. Bronze condenses weight into unified density. Marble cools and stabilises mass through crystalline order. Wood shifts along grain and introduces subtle asymmetries. Composite matter absorbs pressure unevenly, producing slight deviations within form. Each medium recalibrates the hand. Across these transitions, certain configurations persist. Heads withdraw inward into condensed volumes. Vertical structures align themselves along an axial equilibrium. Relief works compress spatial depth into a plane. Recurrence becomes legible as persistence.

The Sanskrit notion of *āvṛtti* offers a conceptual register through which this persistence may be understood. In philosophical and yogic discourse, recurrence deepens experience through repetition. Each return gathers concentration, redistributes gravity, and refines proportion. Gupta's sculptures inhabit a comparable cycle. Forms circulate across materials, testing themselves repeatedly under altered conditions. The act of making unfolds as a process of gradual consolidation.

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DISPLAY IMAGE



SIDE VIEW

UNTITLED
NATURAL COLOUR & SILVER FOIL ON WOOD
10 X 14 X 5 INCHES
2022

LATITUDE 28



FOR YOU

SILVER, GOLD FOIL ON WOOD

14 X 12 X 11 INCHES

2020



SIDE VIEW

UNTITLED
SILVER & GOLD FOIL ON WOOD & METAL
17 X 10 X 14 INCHES
2020

LATITUDE 28



FOR YOU

GOLD & SILVER FOIL, NATURAL COLOUR ON WOOD

32 X 9 X 7 INCHES

2025



DISPLAY IMAGE



SILENCE

SILVER FOIL & NATURAL COLOUR ON WOOD

9 X 12 X 14 INCHES

2021

LATITUDE 28





COUPLE

NATURAL COLOUR & GRAPHITE POWDER ON WOOD

24 X 29 X 7 INCHES

2024



DISPLAY IMAGE



RED

NATURAL COLOUR ON PAPER PULP, GRAPHITE POWDER ON WOOD

29 X 27 X 3 INCHES

2025



RED 1, RED 2
NATURAL COLOUR ON PAPER PULP AND WOOD
37 X 23 X 16 INCHES, 16 X 14 X 14 INCHES
2025

LATITUDE 28



DEPARTURE
MARBLE AND METAL
31 X 8 X 5 INCHES
2020



DISPLAY IAMGE

LATITUDE 28



DEPARTURE
BLACK MARBLE & WOOD
30 X 5 X 4 INCHES
2020

LATITUDE 28



DEPARTURE
STONE & WOOD
43 X 20 X 11 INCHES
2022



DISPLAY IMAGE



About the Artist

Mayur Kailash Gupta is a Baroda-based multidisciplinary sculptor whose work engages with Tantric philosophy, Indian architectural traditions, and material exploration. Working with wood, metal, stone, and paper pulp, he creates sculptural forms that emphasise balance, structure, and spatial relationships. Drawing from childhood memories and his mother's artisanal practice, his work reflects on silence, impermanence, and the interplay between material presence and philosophical thought.

With over three decades of experience teaching architecture, Gupta brings an architectural sensitivity to his sculptural practice, exploring proportion, rhythm, and spatial dynamics through form.



CROWN OF SILENCE
PU PAINTED IN ALUMINIUM & MS
57 X 24 X 27 INCHES



MEMORY, DEPARTURE I,II,III
PATINA ON BRONZE PAINTED M.S.
16 DIAMETER X 2 INCHES (EACH)
2024



UNTITLED, SILENCE, SILENCE 1, DEPARTURE IV
PATINA ON BRONZE PAINTED M.S.
12 DIAMETER X 2 INCHES (EACH)
2024



DISPLAY IMAGE



SPEAKING TREE
PLATINA ON BRONZE
19 DIAMETER X 4 INCHES
2022



DEPARTURE V
NATURAL COLOUR ON PAPER PULP
10 X 10 X 4 INCHES
2024



OBJECT

NATURAL COLOUR ON PAPER PULP

12.5 X 12.5 X 4 INCHES

2024



DEPARTURE - III

NATURAL COLOUR ON PAPER PULP

12.5 X 12.5 X 4 INCHES

2024



UNTITLED
NATURAL COLOUR ON PAPER PULP
19 X 19 X 2.5 INCHES
2024



UNTITLED
NATURAL COLOUR ON PAPER PULP
15 X 20 X 4 INCHES
2025



PASSAGE TO SILENCE

NATURAL COLOUR ON PAPER PULP

46 X 31 X 4 INCHES

2025





SILENCE V, IV, VI, UNTITLED
PAPER PULP
11 X 11 X 2.5 INCHES (EACH)
2024



UNTITLED
PAPER PULP
20 X 20 X 2.5 INCHES
2024



DEPARTURE - I
PAPER PULP
12 X 12 X 3 INCHES
2024



UNTITLED, SPACE & DESIRE, FULL MOON
PAPER PULP
12.5 X12.5 X4 INCHES (EACH)
2024

LATITUDE 28



DISPLAY IMAGE



FULL MOON
PAPER PULP & WOOD
27 X 23 X 3 INCHES
2025





HOME DREAM
PATINA ON BRONZE
11 X 13 X 2.5 INCHES
2020



MEMORIES-1
PATINA ON BRONZE
8 X 7 X 3 INCHES
2025



MEMORIES 2,3,4,5
PATINA ON BRONZE
8 X 7 X 3 INCHES (EACH)
2025



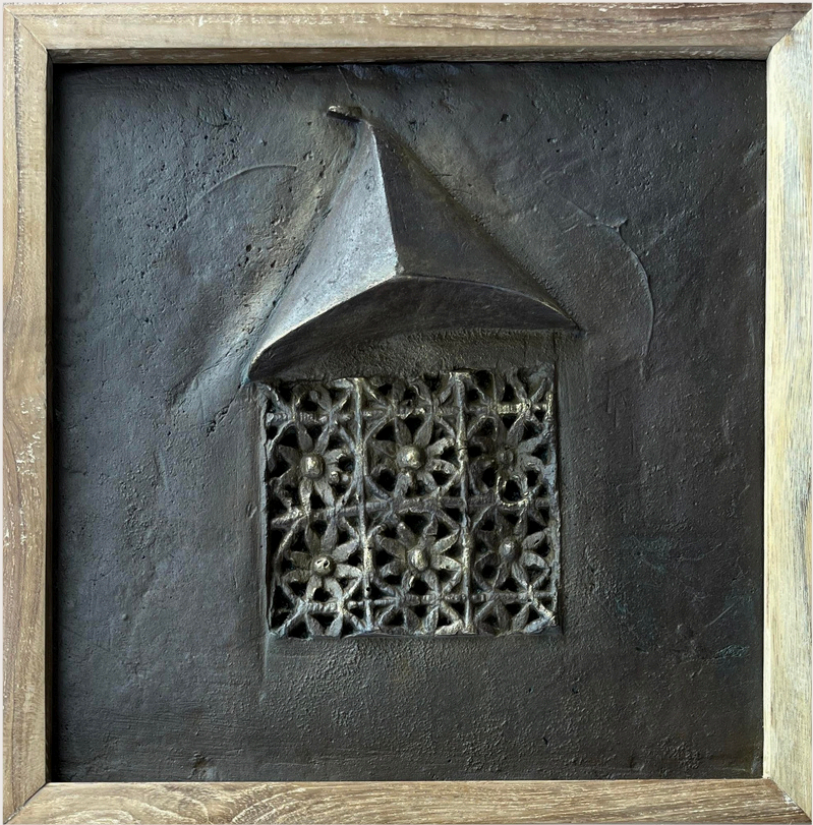
MEMORIES - 6
PATINA ON BRONZE
8 X 7 X 3 INCHES
2025



TRAVELLER TALES-1
PATINA ON BRONZE
12 X 12 X 3 INCHES
2025



TRAVELLER TALES 2, 3, 4, 5
PATINA ON BRONZE
12 X 12 X 3 INCHES (EACH)
2025



TRAVELLER TALES 6, 7, 8, 9
PATINA ON BRONZE
12 X 12 X 3 INCHES (EACH)
2025



TRAVELLER TALES-10
PATINA ON BRONZE
12 X 12 X 3 INCHES
2025



DISPLAY IMAGE



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
54 X 9 X 9 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
53 X 6 X 6 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
51 X 8 X 8 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
54 X 9 X 9 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
54 X 9 X 9 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
54 X 9 X 9 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
52 X 6 X 6 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
50 X 7 X 7 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
50 X 7 X 7 INCHES
2025 - 26



OBJECT FOR SITARA
STONE, PAINT ON METAL, WOOD
50 X 8 X 8 INCHES
2025 - 26



DISPLAY IMAGE

Mayur Kailash Gupta

(b. 1961, New Delhi)

Mayur Kailash Gupta is a Baroda-based sculptor whose practice engages metaphysical geometry, architectural structure, and philosophical inquiry through three-dimensional and relief forms. Working across bronze, stone, wood, and paper pulp, Gupta approaches material not as passive medium but as an active field of negotiation, one that holds density, equilibrium, and calibrated tension.

Rooted in an early sensitivity to craft and making, and shaped by his training at the Faculty of Fine Arts, M.S. University (BFA and MFA in Sculpture, 1982–1989), Gupta's work evolved within a pedagogical environment where structural clarity and conceptual discipline were inseparable. Over more than three decades of teaching architecture at M.S. University, he developed a sustained engagement with alignment, compression, axis, and proportion, concerns that continue to inform his sculptural vocabulary. His works explore containment and balance as existential propositions. Drawing from strands of Indian modernist abstraction and metaphysical thought, Gupta treats geometry as a way of knowing rather than ornamentation. The circle, grid, vertical rise, and centred mass become organising principles through which silence, memory, and spatial tension are articulated. His sculptures operate as meditative structures, holding force without rupture, presence without excess.

Gupta's solo exhibitions include *Measured Meters* at SITE Art Space (2015), curated by Rekha Rodwittiya; *Aicon Gallery* (2008); and exhibitions at *Pundole Art Gallery* and *Prithvi Gallery* (1995–2007).

Selected group exhibitions include *India Design with LATITUDE 28* (2025); *Alchemy of Matter* at *Lexicon Art Gallery, Bikaner House* (2025); *Baroda Annuelle IV* at *Gallery White* (2025); and *hub 11* at the Faculty of Fine Arts, Baroda (2024), alongside exhibitions in Mumbai, Kolkata, Delhi, New York, and South Africa (1990–2011).

He has participated in major symposiums including the *International Bronze Casting Symposium, Baroda* (2010), *ASEAN–India Artist Camp, Udaipur* (2022), and *Samudra Artist's Camp, Vishakhapatnam* (2023). His accolades include the *Charles Wallace India Trust Fellowship* (1997), the *Bombay Art Society Award* (1991), and the *Gujarat Lalit Kala State Award* (1986).

Gupta is represented by *LATITUDE 28*.

LATITUDE 28

Established in 2010, LATITUDE 28 has redefined contemporary gallery practice with its lateral, avant-garde approach. The gallery stands as a vanguard in nurturing, and showcasing emerging South Asian artists by championing experimental material-based practices while fostering meaningful connections among stakeholders -artists, collectors, patrons, arts professionals, and enthusiasts. By prioritising mentoring and capacity building, it shapes creative practices, through programs that drive cultural discourse across the region and beyond.

The gallery's commitment to inclusivity and accessibility makes it a critical nexus for cultural exchange, connecting artists with leading institutions worldwide. Through curated exhibitions that weave together art, history, and socio-political narratives, LATITUDE 28 facilitates an understanding of the forces shaping contemporary society. This approach ensures that each exhibition is a dynamic, immersive experience that engages and challenges audiences.

As an incubator of innovative artistic expressions, the gallery facilitates dynamic exchanges through site-specific artworks, artist talks, and immersive curatorial experiences, setting new standards for what galleries can achieve. Its influence in shaping artistic discourse and inspiring collections is felt across continents, making LATITUDE 28 an essential player in global cultural conversations.

Under the strategic leadership of Founder and Director Bhavna Kakar—also the Founder and Editor-in-Chief of TAKE on Art, South Asia's premier contemporary art publication—LATITUDE 28 has cultivated a robust network of collectors and patrons. This network extends deeply into the Global artistic ecosystems, bridging continental divides and enhancing cross-cultural dialogues.

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